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SCHILFLIEDER.

Revised & fingered by
Julie Rive-King.

(SONG OF THE RUSHES.)

Hans Seeling, Op. 11, No. 3.

Lunghetto $\text{♩} = 68.$

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Lunghetto' with a quarter note equal to 68 beats per minute. The piece includes several dynamic markings: *p* (piano), *espressivo*, *ff appassionato*, *dim. e rit.* (diminuendo and ritardando), *a tempo*, *dolcissimo*, *piu p. rit.* (pianissimo and ritardando), and *r. h.* (ritardando). The score also features numerous fingerings and pedaling instructions (Ped.).

System 1: *p*, *espressivo*, *ff appassionato*, *dim. e rit.*, *p*. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

System 2: *a tempo*, *ff appassionato*, *dim. e rit.*, *p*, *pp*, *r. h.*, *a tempo*. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

System 3: *ff appassionato*, *dim. e rit.*, *p*, *pp*, *r. h.*, *a tempo*. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

System 4: *pp*, *r. h.*, *a tempo*. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

System 5: *pp*, *r. h.*, *a tempo*. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

(B) Execution as at A.)

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The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical markings and performance instructions:

- System 1:** Features markings such as *una corda*, *ten.*, *colante*, and *Ped.* (Pedal). The music is written in a key with one sharp (F#).
- System 2:** Includes *un poco riten.* (un poco ritenuto) and *Ped.* markings.
- System 3:** Marked *Tempo primo.* and *tre corde*. It includes *ff.* (fortissimo) and *OP* (Organ Pedal) markings.
- System 4:** Features *cres.* (crescendo), *ff con passione.* (fortissimo con passione), and *rit: molto* (ritardando molto) markings.
- System 5:** Marked *a tempo* and *morendo.* (morendo). It includes *pp* (pianissimo) markings.

The notation is highly detailed, with many notes, rests, and dynamic markings throughout the piece.

This piece is one of seven that appeared in Kunkel's Musical Review for June 1885.



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